



donna marcus  
loretta quinn  
vivienne shark lewitt

RETURN TO SENDER

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## Donna Marcus

### Publisher's Note

Sheila Young's "The Lettie Lane Paper Family" appeared for the first time in the October 1908 issue of the **Ladies' Home Journal**. The popular feature ran almost without interruption until December 1912. In March 1915, Lettie Lane introduced her "friend" Betty Bonnet, and that series ran until 1918.

The present collection features "Lettie Lane's Around-the-World-Party," in which her married sister sends Lettie pictures of children in authentic costumes from all over the world. This series appeared from July 1910 to June 1911 ....[1]

In 1980, Donna Marcus, together with two colleagues, mounted an exhibition, **The Waists of Time**, for the Crafts Council of Tasmania's Gallery, Hobart. [2] The exhibition was inspired by their discovery of a collection of shop mannequins owned by a collector in Hobart, a collector who was in the business of restoring the mannequins for use by the National Trust. The collection gave the three curators the basis for an exhibition which explored the way in which the shape of the female form was changed by the dictates of fashion. The exhibition catalogue emphasised the way that women's undergarments were used to **construct** specific female shapes, which formed the basis of various historically specific stereotypes, ones which not only determined the way women were to **look**, but the way it was intended for them to conduct their lives: in effect, the stereotypes could now be said to dictate the representation of women in the era of mass culture. The three curators commented at some length upon the way in which economic, social and political factors were brought to bear on the shape of women's fashion, drawing extensively, for the catalogue notes, on Elizabeth Ewing's **Dress and Undress — A History of Women's Underwear**. [3]

The exhibition proved to be a significant position statement for Donna Marcus: a large assemblage of hers was shown in that exhibition, an assemblage which provided a wry commentary on the subject of the show, and the issues raised then have continued to be central to her more recent practice.

Donna Marcus left Tasmania to live and work in Sydney in 1982. She secured a studio in the Abercrombie Street Studios, Chippendale, and she has exhibited in several exhibitions since then with various members of that collective group of artists.

The works in the present exhibition represent a cross-section of the work completed since she moved to Sydney: **Simone is a Girl Like You** is an excellent example of her large scale installations, while **The Dawning of the New Iron Age**, **Cross Your Kidneys**, and **Knock 'Em** give a good indication of her smaller work. The exhibition does not include any of her **papier**





**Knock 'Em**  
1984  
Mixed Media, 144cm x 122cm

**mache'** objects — works like **Stella** and **Amourette** which are painted three-dimensional parodies of shop dummy torsos advertising brand-name bras, or her similar "line" of men's jockettes.

**Simone is a Girl Like You** is one of two large installations which she has completed during the last eighteen months; together with **Rene', the Man You Are**, it represents her most ambitious work on the subject of sexual stereotyping. **Simone** and **Rene'** satirise the notion of perfect womanhood and its opposite, perfect manhood, in installations which present the two protagonists as "cardboard" cut-outs, very much in the tradition of the Lettie Lane figures referred to above. **Simone** has the "perfect" modern figure (presented illusionistically of course since she is a two-dimensional representation), and is dressed in simple white underclothes. Behind her are the "ideal" clothes for the four seasons which are presented to the viewer in the form of four panels and which parody shop window displays advertising the season's new range of clothing.

The paintings are literally stuffed: for several years now, Donna Marcus has used a wide range of materials — fabrics, aluminium foil, canvas, frippery, tat, baubles and found objects — which are sewn and glued together and padded out; not only do the grounds of the panels look like quilts, but the figures are invariably in relief — they have body, so to speak. Breasts are plumped out, waists are inordinately crimped — the models are "perfect". The panels are unified through the aggressive use of high key acrylic paint — consumer colour, one might say. There is little or no tonal colour, the panels have the look of aggressive shop window advertising.

But if shop window displays provide us with a fantasy world of perfect bodies, wealth and an "interesting lifestyle"\*, Donna Marcus seeks to disrupt this world through parody. The Summer panel, for instance, with its "beach pak" collection of swimwear, depicts an armless and gormless Simone, complete with the tabs for appending the figure to the cut-out, against a backdrop of glaring sun, beach and sky. She, her apparel, and her accoutrements are all literally stitched together and the **manufactured** scene is made all the more so by the placement of two enormous pairs of scissors in the foreground of the installation. In similar fashion, the panels for **Rene'**, a bronzed hulk (albeit two-dimensional), depict a gross and garish set of outfits including a safari number in which **Rene'** is featured with fake tiger skin, wooden scabbards, and gold-chain.

Much of the imagery in this recent work seems to derive its initial inspiration from the immediate post-war period. In **Cross your Kidneys**, for instance, two elaborate corsets (one a boned "waspie" of 1948 vintage) are flattened out across the picture plane, and incorporated with other similarly dated undergarments, including a long-line bra, into an assemblage of considerable presence.

Indeed, it seems fair to make the point that these garments become telling icons of the way in which capitalist ideology has come to represent women in the post-war period. It was a period which saw the escalation of consumerism on a massive

scale, and especially of the advertising which promoted it. The propaganda machine which had mobilised women **into** the workforce during the war years, set about **displacing** them during the next decade. The panacea for wrenching women away from their role in production, and exhorting them to engage in plentiful reproduction, was to be their major role in consumption — something which the propagandists were well aware could be conditioned. As Donna Marcus has observed:

Imagery such as corsetry and irons stand as symbols for commercialism and bondage. I was drawn to this era of advertising as a main source as it not only represents the beginning of mass culture on a mega scale, but, also, post-war ideology still prevails, conditioning us both mentally and physically. [4]

This consumerism-gone-berserk is addressed with a great deal of barbed humour in **The Dawning of the New Iron Age** in which the ideal housewife (a now utterly domesticated [tamed?]) "**Simone**") stares out vacantly, shell-shocked even, from the assemblage, attired in something resembling a flashy tennis dress, and brandishing one of the plethora of irons which frame her. Some of the irons have sprouted jack-in-a-box limbs: the female figure sports a pair of springs attached to the base of her feet, clearly designed to propel her around her ideal home with alacrity and a minimum of fuss.

And in the final work, **Knock 'Em**, the modern Lettie Lane cut-out (we see her depicted from crotch to a point just above the mouth — the rest of her body being framed out of the image) is presented as a side show alley sex object: the clip-on apparel is seen to the viewer's right, something resembling a female skater's tunic with pronounced bust and flared skirt, and the entire rectangular image is framed by three multi-coloured snakes. Two signs, one offering "3 Shots per Player", the other stating "Knock 'em", indicate the game — breasts-50 points; crotch-100 points. All sense of the woman as a constituted subject is obliterated in this work, as in the other works of Marcus's in the show — the entire emphasis is centred upon the female body as object, a fairground spectacle. And, as this group of work implies, that particular representation must be called to account.

#### Footnotes

1. Young, Sheila, **More Lettie Lane Paper Dolls**, New York, Dover, 1981.
2. Crafts Council of Tasmania, **The Waists of Time** (exhibition and catalogue produced by Donna Marcus, Debra Russell and Keri Whiteley), Hobart, Crafts Council, 1980.
3. Ewing, Elizabeth, **Dress and Undress — A History of Women's Underwear**, London, Batsford, 1978.
4. Marcus, Donna, unpublished Ms, 1984.

\*At the time of writing this, David Jones Department Store in Sydney had a display of Spring/Summer fashions in which the mannequins were replicas of the leading characters of the T.V. series **Dynasty**.



**The Dawning of the New Iron Age**  
1984  
Mixed Media, 177cm x 144cm





**Kafka**  
1985  
Paper, wire, cloth, paint and wax  
2 Components: 780mm x 1100mm x 480mm;  
2560mm x 800mm x 900mm

## Loretta Quinn

I had learned what I had always secretly believed, that the difference between travel writing and fiction is the difference between recording what the eye sees and discovering what the imagination knows. Fiction is pure joy — how sad I could not reinvent the trip as fiction. [1]

All of Loretta Quinn's sculpture in **Return to Sender** has been produced in the period since an extensive journey which she took through China (by local rail), Russia (via the Trans-Siberian Railway) and Europe during 1984. When compared to her work which preceded the journey, it is clear that there has been a marked shift in emphasis in her practice.

That earlier period in her work has been identified (in the sketchiest of terms) by Graeme Sturgeon in the catalogue notes to **Australian Sculpture Now** in which he draws attention to her kinship to puppetry and asserts that in a number of the works one had the sense of an artist creating characters in search of a situation. [2] And, in talking about her 1983 Post-Graduate show, the main component of which was a large group of sculptures of children, Sturgeon went on to say:

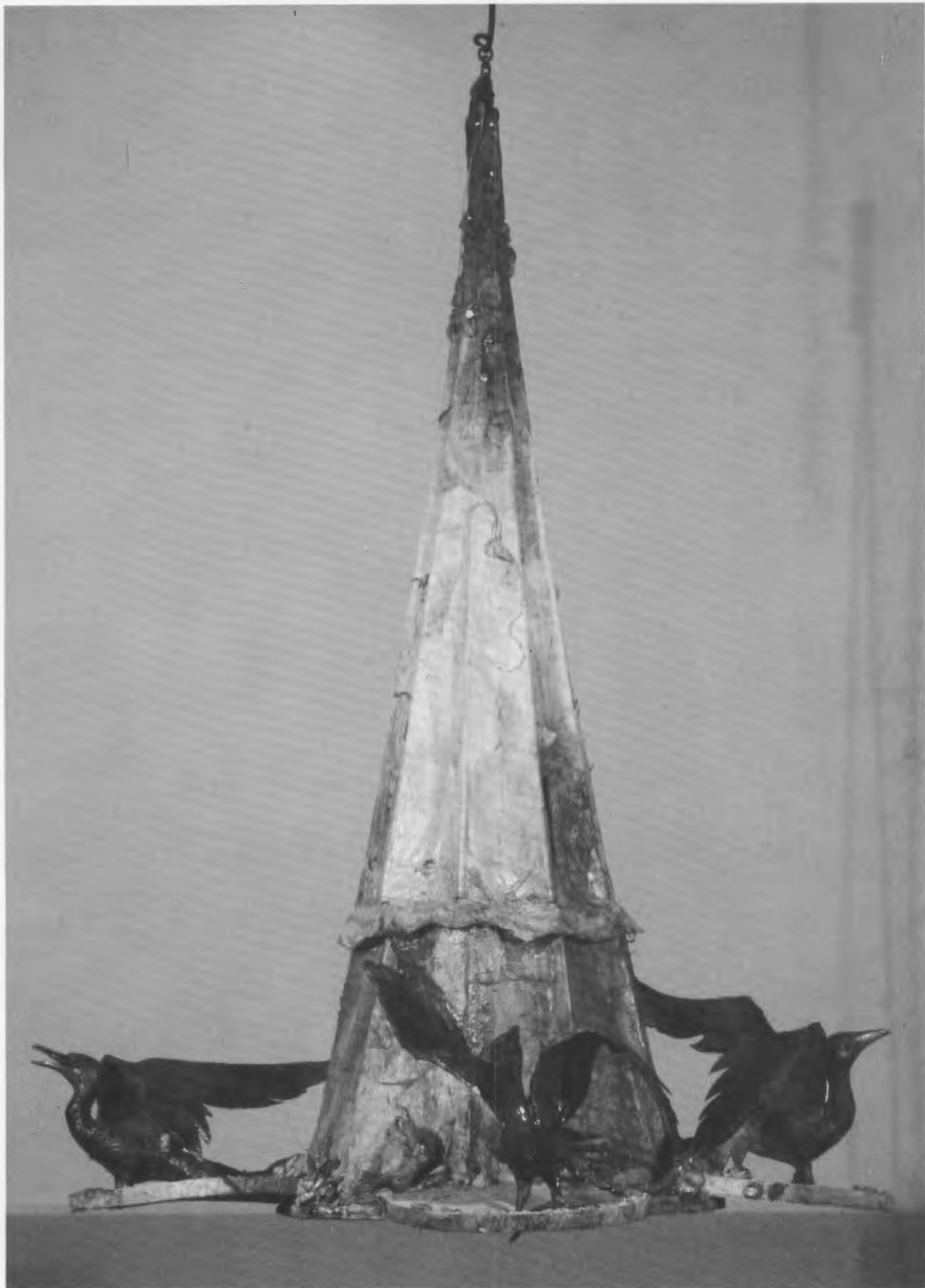
In our society small children are presented either as unblemished little angels, or cute little devils, either way the interpretation is sentimentalized and false. Not so with Quinn, her children are seen as being, on the whole nasty, wilful little creatures, the image of their elders writ small .... [3]

Sturgeon seems to have found it difficult to deal with the then more recent work like **Never talk to strangers**, a macabre two-headed chimera with the conjoined bodies of humans and the heads of some mythical beast, part-Anubis, part-mole, or with **Unwelcome visitors**, a group of three sightless and limbless figures whose only method of locomotion is, in each case, a rickety bicycle contraption.

This latter work represents much of what was so very good in this earlier work. Sturgeon talks about Quinn's straightforward demystification of children giving way to a baroque interpretation of subject, and he goes on to say that it "softens the edge of her vision by making her response more theatrical." [4] But in the case of **Unwelcome visitors** there is a sense in which the conception is **more** unsettling (not softer) than the more naturalistic sculptures.

While it is possible to see the figures as baroque gestures, it is perhaps closer to the mark to identify them as having an affinity with the grotesques in the marginalia of late Gothic/late medieval manuscripts (or as decorative and symbolic motifs in ecclesiastical architecture), although it is clear that their icon-like stillness draws heavily upon popular images of madonna figures as well. And, indeed, the conjunction — madonna figure and gothic marginalia — is an apposite one insofar as it helps to draw attention to the gap in the work between what one might call an idealised and stabilised conception of "goodness", "beauty", and "truth" as exemplified in representations of the madonna, and the way in which **fancy**, the imagination, will so radically subvert such a conception; that the stuff of reality and the way we see it operating suggests that the world is a considerably more unnerving place than such serene images would have us believe. As mentioned, the figures in **Unwelcome visitors** are both sightless and limbless: moved by





**Lost Souls in Paradise**

1985

Paper, wire, cloth, paint, wax and found objects

1840mm x 1660mm x 1300mm

inexplicable forces and in no position to see, they become significant metaphorical models for human action.

In general terms the new work, seen in this exhibition, is much more monumental and volumetric. All four sculptures rely upon the cone as the principle structural motif — in **Kafka** and **Lost Souls in Paradise**, the cone is described physically in wire mesh, paper, colouring and varnish, and in **With Rings on Their Fingers**, the cone is implied insofar as its form is determined by a large wheel form suspended from the ceiling. In **All the Days of the Past**, the sculpture is dominated by a tent-like form, while the female figure inside has a cone-like structure. In **Kafka**, the cone is clearly anthropomorphic and is acknowledged by the artist as autobiographical. In the case of **All the Days of the Past**, the life-sized hooped figure of a woman with diadem stands in the recess of a “grotto” — sheltered by a membrane on three sides, the work has the look of a devotional figure, and this is emphasised by the way in which the semi-opaque membrane allows a diffuse light to penetrate the interior space (rather like stained glass). The figure is armless: emphasis is upon the head, the source of self-control.

**Kafka** consists of two figures, a life-size cone on wheels attached by string to the figure of a heavy legged dog. Both objects are constructed out of paper, cloth, wax, colour and varnish over a frame. The exterior of the cone, which is not completely enclosed, is covered in dappled, autumnal colours; its interior is a lustrous pink, the colour of the interior of a conch shell. The sensuousness of the pink and the **interiority** of the form is striking. The dog, sightless like so many of Loretta Quinn's figures, is a deliberately cumbersome beast whose “shell” sits rather untidily over its armature — like the rhinoceros's skin in Kipling's **Just So Stories**.

The sculpture is the most literal of Loretta Quinn's works in this exhibition. **Kafka** and castles notwithstanding, its more prosaic subject is the artist's attachment to her now aged and increasingly infirm large dog of that name.

**Kafka** is one of three of her sculptures in the exhibition in which animals and birds feature prominently. **Lost Souls in Paradise** consists of a large suspended cone, from the base of which spreads a quatrefoil, small platforms upon which are placed four birds, part-cormorant, part-seagull. All have spread wings, anticipating flight.

There are two specific references in this work. The birds are Quinn's representation of the cormorants used by fishermen in China and Japan to catch fish — birds rendered utterly dependent upon human beings for their survival.\* The work also makes reference to the Great Wall of China, the texture of the stones of which Loretta Quinn has alluded to in the rendering of the surface of the cone. She has observed in conversation that she was attempting to give a sense of the

birds watching, like sentinels, over the souls of the dead, commenting that she was profoundly aware of the scale of human sacrifice entailed in the Great Wall project when she visited the site.

The latter reference is clearly the more obscure one, the former, on the other hand, sets up an interesting link with **Kafka**: the leash between animal and human recurs here (if the anthropomorphic nature of the cone is not a fanciful one) suggesting that the fate of each is bound up in the other.

“Animal as plaything” is underscored in **With Rings on their Fingers** which draws its form from traditional ecclesiastical candelabras. The main object, suspended in the centre of the traditional candle-holding “wheel”, is a wounded and sightless chimera — half-goat, half-unicorn, watched over by four small gargoyles strongly reminiscent of certain gargoyles on the tower of Notre Dame, Paris.

Here, Loretta Quinn has drawn upon two specific images for the sightless chimera: firstly, the experience of coming across two caged Great Dane puppies with bloodied, bandaged ears (they had been “pointed” for decorative effect); secondly, seeing a mummified goat in the British Museum, a goat offered up as a sacrifice to assuage the fates. In both cases, animals have been pressed into service by human beings, in acts of arrogant and brutal domination.

All four sculptures draw consciously upon art historical references — gothic architecture, Gaudi and devotional painting spring to mind immediately. And Loretta Quinn has observed that all four works were triggered by specific events and images which emerged from her 1984 travels, although it should be stressed that these have been subsumed into works which treat broadly and imaginatively (viz. Paul Theroux) with her present concerns, not the least of which are her healthy disrespect for the humanistic belief in the infinite perfectibility of the human race, and her sharp criticism of the puffery of human vanity.

#### Footnotes

1. Theroux, Paul, **The Great Railway Bazaar — By Train through Asia**, Penguin, 1977, p.379.
2. Sturgeon, Graeme, **Australian Sculpture Now: Second Australian Sculpture Triennale**, Melbourne, National Gallery of Victoria, 1984, p.55.
3. *ibid.*
4. *ibid.*

\* Long lines are tied to the cormorants which fish off the boats. They are prevented from swallowing the fish they catch by the simple expedient of affixing a tight ring around the neck which restricts the girth of the throat. To eat, a cormorant must rely upon the fishermen to remove the ring.

In a detailed interview with Robin Barden in *Tension Magazine* earlier this year, Vivienne Shark LeWitt talked revealingly about many of the sources of the subject matter which go to make up her paintings, and she also commented upon her use of allegory and symbol. The following quotation from that article goes some way towards preparing the viewer for a reading of the work in this exhibition. She says:

The thing that really interested me about allegories, then and now, is that there's no real distinction between past, present and future, it's all happening at the same time. I'm trying to put all those things together — discrete images, but not sequential. I used to get very annoyed because people said the paintings were narratives, but a narrative has a beginning and an end whereas an allegory is a set of circumstances which all contribute. [1]

The use of allegory in recent painting has received a lot of attention during the past few years, not the least because of the two articles by Craig Owens, in *October* which make up "The Allegorical Impulse: Toward a Theory of Postmodernism." Owen's way of looking at allegory is to suggest that it functions in a redemptive manner, reinvesting that which threatens to disappear into oblivion with meaning, and he goes on to say that allegorical imagery is appropriated imagery; the allegorist does not invent images but confiscates them. [2]

There are problems with this view of allegory. Broadly speaking, we can take allegory to mean the manufacturing of an extended metaphor constituted through the **incorporation** of a number of signs which are assigned a specific symbolic meaning or meanings where these signs are **understood** to carry these meanings. Allegory has often been criticised on false grounds: allegory has been taken as a metatextual device, where, after the text has been completed, an interpretation is made of the work, an interpretation which is then seen to add a **layer** of meaning over the top of the original meaning. In my view, this is a false description — allegory is a structural device, not a metatextual one: authorial intention is a pre-requisite of its success. Allegory is generated from **within** the text and it relies upon the fact that the author/artist can **anticipate** that the assignation[s] given to a group of signs will carry those meanings for others.

Craig Owens takes a somewhat different tack: his position is premised upon the notion that the allegorist takes a dead text (one **emptied** of its meaning) and then overlays a new meaning. He justifies this way of looking at allegory by going to Walter Benjamin who, in *The Origins of German Tragic Drama*, said:

If the object becomes allegorical under the gaze of melancholy, if melancholy causes life to flow out of it and it remains behind dead, but eternally secure, then it is exposed to the allegorist, it is unconditionally in his power. [3]

But this is a misreading of Benjamin. He has transposed Benjamin's "object" as in "if the object becomes allegorical" to read as something approximating to a palimpsest but a palimpsest in which what was original is now textually worthless. Another way of looking at it, however, is to stress that the "object", once emptied of any meaning, can be now reinvested with new meaning or meanings by the allegorist who invokes the reader to agree upon the new meaning[s]; once this is done then the object can be employed in metaphor which, if extended, becomes allegory, seen as the structuring of a series of signs in a text to read as **another** text. The new, **other** text still relies heavily upon the primary text which, after all, is its organising matrix. The allegory is read **through** the primary text.

Vivienne Shark LeWitt's painting *The Lion in Winter* is an excellent example of allegory read in this latter way, as a kind of extended metaphor which relies upon a primary "text". The **image** is very strongly reminiscent of a small watercolour and pencil sketch painted by Gustave Moreau in about 1870. Titled





Gratia Tibi Velim Esse; If You Will Permit Me  
(unfinished state)

1985  
Diptych, Oil on Canvas,  
720mm x 655mm; 380mm x 270mm

**Venice**, it was seen, according to Philippe Jullian, as an allegory of the Capital of Decadence. [4]

The primary "text", the Moreau painting, is important insofar as it keys the reader into a particular way of addressing the work: once it is known that the painting has some affinity with the Moreau, a number of resonances occur, not the least of which are his major place in the pantheon of symbolist painters, his own absolute commitment to allegory (and use of art historical models for inspiration) and his consistent application of atemporality to his work. In **Lion in Winter**, the subject matter is reduced to absolute basics, and, importantly, extensively reworked by the artist — it consists of the winged lion upon which sits the nude female in a minimal landscape.

What gives it its **substance** is its relationship to its source and the way in which another significant reading has been cast over the subject matter by the **naming** of the work: James Goldman's play and film script, **The Lion in Winter**, deals with the extended power play between woman and man, personified in the characters of Eleanor of Aquitaine and Henry II, each of whom fights to gain the upper hand in the battle to settle the succession of the "territory" at stake. The play ends in stalemate. It is clear that the constant struggle and uneasy truce exemplified here is a major concern in Vivienne Shark LeWitt's work.

It recurs, and is clearly at issue, in **She pours the Blood that was Spilt**, a tiny painting which is linked to the painting **Two of Cups** (in the exhibition **From Another Continent**). The earlier work depicts a blindfolded female and a male seated on a sepulchre. The loving-seat pose and the Tarot reference suggest that the painting addresses the "blind sacrifice of the woman" in an affair of the heart. In the latter painting, the blood is poured from the heart (the cup) by the female: there is now no sign of the man, who is, one suspects here, metaphorically buried.

Vivienne Shark LeWitt has spoken of the extraordinary vulnerability of men, commenting that it is only at death's door that they are likely to admit that vulnerability [5]. It is a vulnerability which is palpable not only in the small untitled landscape in the exhibition, in which a dying knight is mourned by a nun, but also in the most comprehensive work of hers in the exhibition, the diptych, **Gratia tibi vellum esse; If you will permit me**.

Here, we see Vivienne Shark LeWitt addressing a significant allegorical theme in the history of Renaissance art, namely the theme of Bathsheba bathing. The biblical story tells of David seeing a beautiful woman washing herself, of him sending messengers to her, and of him "taking her" — literally from her husband, Uriah, and figuratively as well. Subsequently, David contrives to have Uriah murdered in battle, and this allows him to marry the pregnant Bathsheba. The son dies at birth, the product of a "sinful" union, although after David repents, he and Bathsheba have a second son, Solomon. The story has all of the hallmarks of patriarchal domination — Bathsheba is represented in the biblical story purely as an object — David acts upon her, it is his repentance which allows for the successful increase in his progeny.

Although the theme was represented infrequently in the Renaissance, it was the subject of a great painting (now in the Staatsgalerie in Stuttgart) by Memling, in which Bathsheba is seen emerging from a wooden bath while a female attendant, eyes directed towards Bathsheba (and directing the viewer's gaze towards the main subject) proffers a towel. Bathsheba looks out to the viewer's left; behind them, seen through a window, is David on a balcony.

Vivienne Shark LeWitt's approach to the subject is utterly at odds with the Memling conception, although it relies extensively upon the primary "text". The painting is devised as a diptych, the right hand painting of which comprises the bust of a woman "looking in on" the scene of the bathing, which forms the left hand canvas: it is a narcissistic male who is seen emerging from the bath. In terms of the "reading" of the work, Vivienne Shark LeWitt has devised a formidable structure which works to dissemble the original allegory and to represent a new order: although it may appear that we can "consume" the image of the principal subject, the lissome but well-built Narcissus, specific aspects of the diptych work against this. Firstly, the visage of the red-headed woman carries an admixture of anger and (self-)loathing and this is amplified by the dramatic use of colour — red and green (rage and envy). Secondly, the attendant, dressed in a volatile red smock and turban, is the one who returns the viewer's gaze (with piercing blue eyes), directing the viewer away from the principal subject. Our desire to consume the object is thrown back on us.

There are a number of other quotations in this work which seem worth commenting upon. Although Vivienne Shark LeWitt is seeking to deploy the subject matter of paintings such as the Bathsheba story against itself, it is clear that she has a finely tuned sense of the appropriateness of the works of art she chooses to address. There is a lyrical debt to Titian in her depiction of the landscape seen on the left hand side of the painting, and the way she deals with the architecture in her interpretation reveals a calculated acknowledgement of the early masters of the western painting tradition — Giotto among others. The evident sense in which the past, present and future are indistinguishable in these paintings does not mask the fact that what they say is historically specific — she addresses herself to a number of central issues in contemporary sexual politics, issues which are cast in what might best be described as extended or, rather, complex metaphors.

#### Footnotes

1. Barden, Robin, "Interview — Love and Fear: Vivienne Shark LeWitt," **Tension**, no.6, 1985, pp.27.
2. Owens, Craig, "The Allegorical Impulse: Towards a Theory of Postmodernism," **October**, 12, Spring 1980, p.69.
3. Benjamin, Walter, **The Origins of German Tragic Drama** (trans. John Osborne), London, New Left Books, 1977, pp.84–85; cited in *ibid.*, p.70.
4. Jullian, Philippe, **The Symbolists**, London, Phaidon, 1973, p.233.
5. *op.cit.*, Barden, p.27.



**The Lion in Winter**  
1985  
Oil on Canvas, 90mm x 90mm

**She Pours the Blood that was Spilt**  
1985  
Oil on Canvas, 90mm x 140mm

**Untitled**  
1985  
Oil on Canvas, 100mm x 195mm



## Donna Marcus

Born in Sydney, New South Wales, 1960  
Lives in Sydney

### Studied

1977-1980 Tasmanian School of Art, Hobart  
1985 MFA candidate, City Art Institute, Sydney

### Exhibitions — Solo

1985 Painters Gallery, Sydney

### Selected Exhibitions — Group

- 1980 **The Apparel Show**, Tasmanian School of Art Gallery, Hobart  
1980 **The Waists of Time**, Crafts Council Gallery, Hobart  
1982 **Detours by Tender Aliens**, The Long Gallery, Hobart  
1982 **Flights of Fantasy**, Long Gallery, Hobart  
1983 **Open Studio** by Artspace  
1984 **Streetspace** by Artspace  
1984 **Bras, Icons, Rooms** (Donna Marcus, Rosemary Laing, Dian Lloyd), Artspace, 1984  
1985 Installation, Avago Gallery, Sydney

### Selected Bibliography

- Downie, Chris, "Bras, Icons, Rooms," (Exhibition catalogue), Artspace, 1984.  
Lloyd, Dian, "Simone is a Girl Like You," (Catalogue flier), Painters Gallery, Sydney, 1985.

## Loretta Quinn

Born in Hobart, Tasmania, 1956  
Lives in Melbourne

### Studied

1976-1979 Tasmanian School of Art, Hobart  
1982-1983 Victorian College of the Arts

### Exhibitions — Solo

- 1979 Installation, Hobart (Private residence)  
1981 **Still Life**, Anthill Theatre, Melbourne  
1982 **The Birthday**, Roslyn Oxley Gallery 9, Sydney  
1983 **...it ain't no picnic**, Christine Abrahams Gallery, Melbourne  
1985 **Recent Sculpture**, Performance Space Gallery, Sydney  
1985 **Recent Sculpture**, Pinacotheca Gallery, Melbourne

### Selected Exhibitions — Group

- 1980 **Recent Tasmanian Sculpture and Three-Dimensional Art**, Tasmanian School of Art Gallery and University of Tasmania Fine Arts Gallery, Hobart (toured to Launceston)  
1981 **First Australian Sculpture Triennial**, Latrobe University, Bundoora, Victoria  
1981 Participant in **City Life** (Performance), National Gallery of Victoria, Melbourne  
1982 **Somatypes**, Adelaide Festival Centre Gallery, Adelaide  
1983 Postgraduate Exhibition, Victorian College of the Arts, Melbourne  
1984 **Second Australian Sculpture Triennial**, National Gallery of Victoria, Melbourne  
1984 **New Sculpture, New Sculptors**, Christine Abrahams Gallery, Melbourne  
1985 **Graven Images**, Art Gallery of Western Australia, Perth  
1985 **Recent Australian Sculpture Exhibition**, South Australian School of Art Gallery, Adelaide  
1985 **Ninth Mildura Sculpture Triennial**, Mildura Arts Centre, Mildura, Victoria  
1985 **St Kilda Art Festival**, Linden House, St Kilda, Victoria

### Selected Bibliography

- Boult, Jenny, and Tess Brady, "After the Rage," **Artlink**, December 1983  
Short, Susanna, "Distinctively Tasmanian," **Sydney Morning Herald**, December 1982  
Sturgeon, Graeme, **Australian Sculpture Now** (Exhibition catalogue), Melbourne, National Gallery of Victoria, 1984  
Taylor, Paul, **Recent Tasmanian Sculpture and Three-Dimensional Art** (Exhibition catalogue), Hobart, Tasmanian School of Art, 1980.

# Vivienne Shark LeWitt

Born in Sale, Victoria, 1956  
Lives in Melbourne

## Studied

1976–1979 Tasmanian School of Art, Hobart  
1980–1981 Alexander Mackie College of Advanced Education

## Selected Exhibitions — Solo

1984 Roslyn Oxley Gallery 9, Sydney

## Selected Exhibitions — Group

- 1982 **New Painting**, Roslyn Oxley Gallery 9, Sydney  
1983 **Australian Perspecta 1983**, Art Gallery of New South Wales, Sydney  
1983 **Pirates and Mutineers**, Roslyn Oxley Gallery 9, Sydney  
1983 **The End of Civilisation Part II: Love Among the Ruins**, George Paton Gallery, University of Melbourne, Melbourne  
1983 **D'un autre continent: l'Australie. Le Rêve et le Réel**, ARC 2: Musée d'Art Moderne de la Ville de Paris, Paris, France  
1984 **Meaning and Excellence** (ANZART: Australian and New Zealand Artists in Edinburgh), Edinburgh College of Art, Edinburgh (toured in UK and Australia, 1984–85)  
1984 **Australian Visions** (1984 Exxon International Exhibition), Solomon R. Guggenheim Museum, New York (also toured in Australia)  
1985 **Visual Tension**, Australian Centre for Contemporary Art, Melbourne  
1985 **Image Codes**, Australian Centre for Contemporary Art, Melbourne  
1985 **Close Remarks**, Artspace, Sydney  
1985 **Renaissance References in Australian Art**, University Gallery, Melbourne University, Melbourne

## Selected Bibliography

By the Artist

"Why Egyptian Mods didn't bother to Bleach their Hair, or more notes on parkas and combs," **Art and Text**, Spring 1981, pp.80–86.  
"The End of Civilisation Part II: Love Among the Ruins", **Art and Text**, Winter 1983, pp.1–6.

On the Artist

Anne, Judy, "The Allegory of Vivienne Shark LeWitt," **On the Beach**, Winter 1984, pp.33–35.  
Barden, Robin, "Interview — The End of Civilisation, Part II: Love Among the Ruins," **Tension**, no.2, 1983, p.5.  
Barden, Robin, "Interview — Love and Fear: Vivienne Shark LeWitt," **Tension**, no.6, 1985, pp.27–29.  
Dagbert, Anne, "Australian perspecta," **Art Press**, October 1983, p.12.  
Murphy, Bernice, "Recent Painting in Australia," **The International Trans-Avant garde** (A.B. Oliva, ed.), Milan, 1984, pp.275, 282 (Also printed in: **Flash Art**, January 1983, pp.56–59)  
Taylor, Paul, "Civilisation and its Discontents," **Flash Art**, no.120, 1985  
Watson, Jenny, "Urgent Images," **Art and Text**, Winter 1984, pp.69–74.

# List of Works

Donna Marcus

- 1 **The Dawning of the New Iron Age** 1984  
Mixed Media. 177cm x 144cm
- 2 **Cross Your Kidneys** 1984  
Mixed Media. 144cm x 122cm
- 3 **Knock 'Em** 1984  
Mixed Media. 144cm x 122cm
- 4 **Simone is a Girl Like You** 1984  
4 Panels and Figure. Mixed Media  
Each approximately 270cm x 100cm

Loretta Quinn

- 5 **With Rings on their Fingers** 1985  
Paper, wire, cloth, paint and wax  
2400mm x 1600mm (diam.)
- 6 **Lost Souls in Paradise** 1985  
Paper, wire, cloth, paint, wax and found objects  
1840mm x 1660mm x 1300mm
- 7 **All the Years of the Past** 1985  
Paper, wire, cloth, paint, wax and found objects  
2400mm x 860mm x 900mm
- 8 **Kafka** 1985  
Paper, wire, cloth, paint and wax  
2 Components: 780mm x 1100mm x 480mm; 2560mm x 800mm x 900mm

Vivienne Shark LeWitt

- 9 **Gratia Tibi Velim Esse; If You Will Permit Me** 1985  
Diptych, Oil on Canvas, 720mm x 655mm; 380mm x 270mm
- 10 **The Lion in Winter** 1985  
Oil on Canvas, 90mm x 90mm
- 11 **She Pours the Blood that was Spilt** 1985  
Oil on Canvas, 90mm x 140mm
- 12 **Untitled** 1985  
Oil on Canvas, 100mm x 195mm
- 13 **Doux Pays** 1985  
Oil on Canvas, 290mm x 210mm

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